

MUSICAL FOUNTAIN

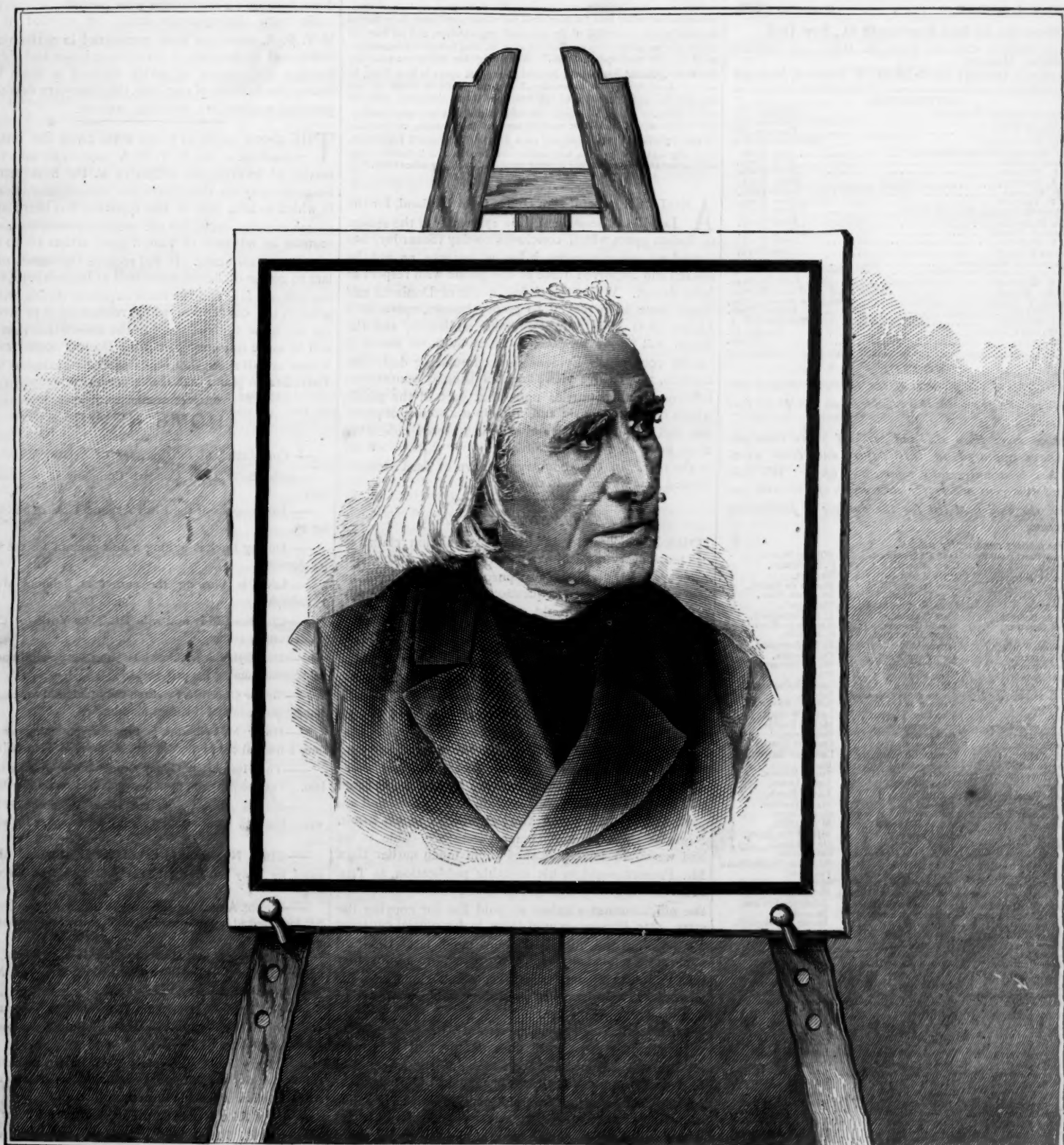
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, AUGUST 4, 1886

WHOLE NO. 338.



FRANZ LISZT.

THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, AUGUST 4, 1886.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,
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Kellogg, Clara L.,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	Stodole, Raymond,
Albeni,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Gusagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galsani,	Johannes Brahms,
Lotta,	Hans Balatka,	Meyerbeer.
Minnie Palmer,	Arbuckle,	Moritz Moszkowski,
Donald,	Ferranti,	Anna Louise Tanner.
Marie Louise Dotti,	Anton Rubinstein,	Filoteo Greco,
Geistinger,	Del Puente,	Wilhelm Junck,
Fursch-Madi,—,	Joseph,	Fannie Hirsch.
Catherine Lewis,	Mme. Julia Rive-King,	Michael Bannier.
Zélie de Lussan,	Hope Glenn,	Dr. S. N. Penfield.
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Nestore Calvano,	Anton Udvardi,	Edgar H. Sherwood.
William Courtney,	Alcuin Blum,	Ponchielli.
Joel Staudigl,	Joseph Koezel,	Edith Edwards.
Lulu Velling,	Dr. José Godoy,	Pauline L'Allemand.
Florence Clinton-Sutro,	Carlyle,	Verdi.
Colina Lavallée,	Carl Retter,	Hummel Monument.
Clarence Eddy,	George Gemünder.	Johann Svendsen.
Frans Abt,	Emil Liebling.	
Fannie Bloomfield,	Van Zandt,	
S. E. Jacobsohn,	W. Edward Heimendahl,	
J. O. Von Prochaska,	Mme. Clemell.	
Edward Grieg,	W. Waugh Lauder,	
Eugene d'Albert,	Hans von Bülow,	
Lili Lehmann,	Clara Schumann.	
William Candidus,	Joachim.	
Frans Rummel,	Samuel S. Sanford.	
Blanche Stone Barton,	Frans List.	
Thomas Ryan,	Christine Donert.	
Achille Erali,	A. A. Stanley.	
King Ludwig II.,	Ernst Catenhusen.	
C. Jos. Brambach		

THE following cablegram was received by the *Evening Post* last Saturday:

A French musical journal announces, without giving its authority, that this year's performances at Bayreuth are to be absolutely the last, owing

to the loss of the funds supplied annually by the late King of Bavaria. The *Athenaeum* learns on the contrary from Bayreuth that the support accorded to the present performances is greater than in any previous year; moreover, that the representation of "Parsifal" in '83, '84 and '85 resulted not in a deficit, but in a profit.

HERE is a peculiar statement from San Francisco *Music and Drama*:

The American Opera Company will not come here this year. We have this from one of the principal participants, and it is more reliable than the reports given by a certain person who has been representing himself as advance agent for Charles E. Locke.

SOMEONE has been at work on statistics to discover the average length of life in the various vocations and has ascertained that "the musician blows his breath all out of his body at forty." How about the musician who does not blow?

IT may interest those of our readers who take an interest in the future of the American Opera Company to read the following despatch from Chicago, which appeared in the *Evening Post*:

CHICAGO, July 29.—The statement having been published here and elsewhere that no steps had been taken in Chicago to form an auxiliary association to the American Opera Company, Mr. C. N. Fay, of the local committee, writes to say that "a number of prominent gentlemen have agreed to contribute to the capital of the proposed organization, and we have no doubt that we shall fill up our subscription list long before the commencement of the next opera season." Regarding the statement that any money contributed here would be used to support opera in New York, he says: "As to the second impression, I beg the public to credit us, and also the Finance Committee of the American Opera Company, with too much common sense to propose anything absurd. A very sensible plan, the details of which are not entirely complete, for putting the business of the American Opera Company on a firm and permanent foundation, each city taking of itself, is now under consideration. It is hardly necessary to say that we would not interest ourselves upon any other basis."

ANOTHER hopeful sign comes from England, for the *London Athenaeum* of July 17 says: "If the season of Italian opera which concludes to-day (Saturday) has served no other purpose, it has, at any rate, proved the altered and improved taste of the public with respect to lyric drama. While the faded works of Donizetti and Verdi have been played to empty houses, operas of a higher class have drawn splendid audiences, and the lesson will surely be taken to heart by those whom it chiefly concerns." Evidence is accumulating daily that modern, progressive views are exercising an educational influence in all countries upon that part of the public which cultivates music and finds in it a source of pleasure and culture. To stand still is to retrograde. We must keep step with the advance or we shall be left far in the rear. In this country we have at least demonstrated that we are far in the advance.

A PERTINENT QUESTION.

THE Music Teachers' National Association claims to place every musical paper in this country in the same category and disavows any purpose ever to have an official organ. That is a question of policy and the association, as a body, should have a policy on this and other important questions pertaining to its future.

However, we have a question, and a pertinent one, to ask. Mr. Theodore Presser is the secretary and treasurer of the M. T. N. A. He is also the publisher of a monthly magazine or publication called the *Etude*, which is devoted to musical matters. As secretary of the M. T. N. A. Mr. Presser gets possession of the official minutes of the proceedings of the annual meeting of the association and also of all the original communications read before or received by the association. These minutes and original communications we find are part of them published in the last number of his *Etude*. Some of these same documents were accessible to us and we could have published them much earlier than Mr. Presser could in his monthly publication, as THE MUSICAL COURIER is a weekly. But we could not secure the official minutes unless we paid \$20 for copying the same. Mr. Presser secured them in his official capacity for nothing, and published them much later than we could have published them. Moreover, we notice that many important communications which came into his possession exclusively are published in his *Etude* exclusively, as original matter.

We do not attach any blame to Mr. Presser's course; as long as the association does not prevent him from publishing these matters, and as long as the association provides no opportunity for other musical journals to secure all this important information as rapidly as possible, in order to have it published as early and distributed as quickly as possible, Mr. Presser is entitled to his privileges. But, we ask, is this kind of action just? Take, for instance, THE MUSICAL COURIER; this paper has, for years past, labored without cessation for the interests of the M. T. N. A. We have printed columns upon columns on the subject of the M. T. N. A. We do not

refer to the reproduction of essays read at the meetings; we refer to original matter, such as editorials and reports written by us and at our expense, and to the exclusion of items and information interesting to the general reader—the great body of readers who take no interest in the proceedings of the M. T. N. A. Our report of the proceedings of the meeting at Boston covered nearly twelve columns of original matter, a feat accomplished by no other musical journal, and a service never before rendered to the M. T. N. A.

What is the result of all this conscientious effort? Nothing, as far as the action of the association is concerned, except that we find weeks after adjournment the very material which should have been given to us for publication—or given to that musical journal which appears soonest after the adjournment of the meeting, published in a monthly which is the property of the secretary and treasurer of the M. T. N. A. And yet we hear from members of the association that that body has no official organ. Is not this action of the association, although passive, sufficient to make Mr. Presser's *Etude* the official organ of the M. T. N. A.? It requires no passage of resolutions to do any more than has been done, because no resolutions were passed.

All such discrepancies could be avoided if the M. T. N. A. meetings were conducted in parliamentary order, and if, instead of consuming hours and days in fruitless discussions, of which nothing is again heard during the balance of our lives, the time were devoted to practical matters in a practical manner.

THE above impels us to ask what steps the program committee of the M. T. N. A. expects to take in the matter of securing an orchestra at the next meeting. Someone may say that there are eleven months ahead in which to take care of this question, but there are no eleven months ahead, for the orchestra must be secured months in advance of time if good artists are to be its constituent elements. It will require thousands of dollars to get an orchestra assembled at Indianapolis, to pay the railroad fare and the hotel expenses during the time prior to the convention while rehearsing is in progress, for we hope for the good of the association that there will be more rehearsing than the Boston orchestra had. Where are all these thousands of dollars coming from? There are no piano manufacturers in Indianapolis.

HOME NEWS.

—Carl Retter, of Pittsburgh, is at Atlantic City.

—The Belle Cole Concert Company is at Lakewood Park.

—Dixey opens at the Fifth Avenue Theatre on September 20.

—Dudley Buck is writing a new cantata for the Brooklyn Apollos.

—Levy is blowing the cornet at Belmont Mansion, Philadelphia.

—Clarence Eddy and wife left New York for Chicago last Thursday evening.

—Mrs. Sybella Judkins has sung successfully at Richfield Springs during the past weeks.

—Signor Operti has written the incidental music for the coming production of "Robert Macaire."

—Harry M. Williams is organizing a company to produce a musical comedy, called the "Comedy of Terrors."

—The Hungarian Gypsy Students are playing in Buffalo. The company will open its regular season on the 16th.

—Emma Abbott is at the Hotel Vendome on Broadway. She will soon begin rehearsing her company for next season.

—Mme. Nogueiras, wife of the Portuguese Minister, sailed for Italy on July 24. She will appear on the operatic stage.

—Signor Angelo, of the Angelo Italian Opera Company, left for England last Wednesday, to be gone about a month or six weeks.

—The new Opera House at Chattanooga, Tenn., will be opened October 4 by the Bijou Opera Company, with Adelaide Randall at the head.

—Mr. Franklin Sonnkealb, the pianist, will give a series of piano recitals during the present month at the American House, Richfield Springs, N. Y.

—Henry Frese, the Louisville pianist, has married a lady of that city and will remove to Boston, as he has received flattering offers to teach in that city.

—Miss Kate Maddock, the soprano of St. Peter's Episcopal Church, Detroit, has accepted an engagement with the Emma Abbott English Opera Company.

—Miss Francesca Guthrie sings in "Sonnambula" in Baltimore this week. The opera is given in English at the Academy of Music in that city, under the management of J. H. Conway.

Franz Liszt.

THE death of the renowned Liszt, which took place at Bayreuth at midnight on Saturday, July 31, was anticipated by many who had been reading the various announcements of his illness cabled to this country during the past few months, and yet it seems strange that this contemporary musical artist and versatile character no longer moves among the living to exercise the influence which has been radiating from him for more than a half century. That he should die at Bayreuth, probably in the arms of his daughter; that this event should happen during the progress of the Wagner cyclis and during the presence of many of the great musicians of Germany, seems a most remarkable and dramatic ending of a remarkable and dramatic career.

There will be so much said and written of Franz Liszt during the coming months that we will limit our space in this number to a biographical sketch of the life of the great virtuoso and a list of his compositions, leaving it to future numbers of THE MUSICAL COURIER to analyze the effect of his life and labors upon the art of music.

In was on October 22, 1811, nineteen months before the birth of Richard Wagner, that Franz Liszt was born at Raiding, Ödenburg, in Hungary, a land of natural musicians. His father, who held an honorable position under one of the Esterhazys, was a kind of musician and performed on what was then known as the piano and also on various stringed instruments, which enabled him to impart to his boy sufficient information to kindle the talent which was early observed in him. Piano instruction was begun at the age of six and at nine years of age young Liszt made his first appearance at the concert of the young blind Baron von Braun, in Ödenburg, and with such astonishing results that he was invited to play in Eisenstadt at the residence of Esterhazy. Two concerts were thereupon arranged by his father to take place at Pressburg, and after the second some Hungarian noblemen, among whom may be mentioned Apponyi, Amadé and Szapary, contributed a purse or stipend of 600 guilders for the purpose of placing him under proper tuition.

Liszt's father thereupon resigned the position held by him, for the purpose of devoting all of his time to the boy's education, and the family removed in 1821 to Vienna, where Liszt became a pupil of Czerny and for theory Salieri was selected as instructor.

The rapid progress young Liszt made became a topic among musicians and it is said that on the occasion of his farewell concert, Beethoven rushed on the stage after its conclusion and overwhelmed the boy with kisses.

Paris was the next place to which Liszt's father removed, with the purpose in view to place him in the Conservatory, but Cherubini, who was prejudiced against prodigies and who was all-powerful at the Conservatory, refused to admit the boy, urging as an excuse that he was a foreigner. By means of his wonderful performances he was, however, enabled to penetrate into the innermost circles of exclusive society and young Liszt soon became a pet in all the great salons. There is no record of his having taken piano instruction subsequent to this time, but Paer and afterward Reicha gave him lessons in composition. After giving a concert in Paris which created a tremendous furore, Liszt was taken to London in 1824 and during the same year another visit was made to London, and after that two tours through France, during the second of which, in 1827, Liszt's father died at Boulogne-sur-Mer. It will thus be seen that Liszt's early successes were made in France and England.

His reputation was firmly established in Paris and an income was derived by giving lessons, which enabled him to support himself and his mother. It must not be forgotten that an operette of his called, "Don Sancho," was produced in Paris in 1825.

After participating negatively in the revolution of 1830, he frequently mentioned a purpose to assume ecclesiastical orders, but the consciousness of his mission as an artist prevented a consummation of this step, especially after the appearance of Paganini, in 1831, in Paris, from which time his enormous technical development dates. To this characteristic must be added the influence of Chopin's society and the study of his style, together with an intimate association with Hector Berlioz, the first production of the "Episode de la vie d'un Artiste" of the latter producing a marked and lasting impression upon Liszt.

With such surroundings impinging upon his mind, and with the study of the then new theories of Fétis, it can be readily understood that an original thinker such as Liszt had developed into would create new and

startling phases in the art of piano-playing, for it was in those years that Liszt first demonstrated the theories which have since been linked with his name, and which have exercised such lasting influence upon the art of the pianist, and, we may state, the development of the instrument itself.

Liszt's amours began in these years also, the most important one, the relations with the Countess d'Agoult (known in literature as Daniel Stern), resulting in a separation of the latter from her husband. From 1835 to 1839 she lived with Liszt, first at Geneva and afterward in Nohant, Georges Sand's home, followed up by a residence at Milan, Venice and Rome. To chronicle this phase of Liszt's peculiar life is an unpleasant task and should be avoided if possible, even at the risk of neglecting historical and biographical detail, and such a course we shall pursue as close as possible. Suffice it to say that the result of this alliance was the birth of three children, one of them being Cosima, subsequently the wife at one time of Hans von Bülow, whom she deserted to link her life with that of Richard Wagner.

The decade of 1839 to 1849 consisted of a series of triumphs in all the great centres of Europe and in smaller cities such as had never before been gained by a virtuoso. Figuratively speaking, the whole of musical and unmusical Europe was at the feet of this wonderful master of the piano, whose technical performances, allied with broad conception and original interpretation, created unbounded admiration and excitement wherever he was heard.

The pianists who in those days had preceded him, were relegated, after his appearance, to inferior positions, and frequently to obscurity. Thalberg, Kalkbrenner, Döhler and others were inordinately superseded by the inspiring genius of this young Hungarian, whose exhilarating demonstrations were never forgotten.

In 1847 Liszt had already accepted the position of director of the orchestra at Weimar, and this place was occupied by him until 1861. This town became by means of his influence and personal magnetism the centre of what we may term the "new German tendency" in music, and to this place pilgrimages were made by musical students the world over. The names are legion of the artists who gathered there, the earliest ones being Bülow, Raff, Tausig and Cornelius. Here also were created Liszt's symphonic poems, which represent his individuality in the field of musical productiveness. To quote from one of our local writers: "The musical instinct of the man was correct, and while he attempted to foist upon the public his own work as that of genius, he was keen enough in estimating the work of others to see that Wagner, Berlioz and Schumann were the real giants of the day, and would prevail when the idols of the hour, Rossini, Meyerbeer and Auber, had been forgotten. Wagnerites can never sufficiently thank Liszt for his services to the master in bringing out "Lohengrin" at Weimar, where Liszt was director of the theatre, and in writing the scores of transcriptions which have helped to make Wagner's melodies popular in communities where his operas are unknown. From 1847 the striving for effect seems to give way to something like earnest effort and a sincere belief that he has something of importance to say; pretty much everything that he has written of permanent value dates from the Weimar period—his symphonies, his preludes, his rhapsodies, his many transcriptions.

About 1865 Liszt entered the Roman Catholic Church and lived for a few years the semi-monastic life which his critics considered his ideal of the proper manner in which the last act of the Liszt comedy should be played. Again, however, Liszt finds that he has said good-by to the world too soon, and he begins that strange life of the last fifteen years, in which we find him sometimes in Rome, sometimes in Weimar, sometimes in Bayreuth, but always surrounded by his following of enthusiastic young men and women, whose ambition is to call themselves pupils of Liszt. Certainly the life had its charms; it was one of adulation unadulterated, and Liszt had learned by one unfortunate concert tour, after which he had paid back to his manager all the money lost, that the days of uninterrupted triumphs were at an end. His reputation as the pianist of the century was established, especially among musicians; his compositions stamped him as a musician of originality and a master of the modern orchestra, and he asked nothing for the instruction he gave. What wonder that the pilgrimage of ambitious young pianists toward Weimar was unending."

His last triumphs were celebrated only a few months ago in Paris and London and were fully chronicled in THE MUSICAL COURIER, and it was observed at the time that the physical condition of the master did not justify the exertions incumbent upon him during this period.

That the ovations and the fatigue resulting therefrom were too much is evident in the rapid decline of his

health immediately after his return to Weimar, and it is probable that the climax was reached during the excitement at Bayreuth, where he succumbed. And now let us give a list of his more important compositions:

SYMPHONIC POEMS AND ORCHESTRAL WORKS.

- Dante, orchestra and female chorus.
- A "Faust" symphony, orchestra and male chorus.
- On Victor Hugo's "Ce qu'on entend sur la montagne."
- Tasso, "Lamento e Trionfo."
- "Les Preludes."
- "Orpheus."
- "Prometheus."
- "Mazeppa."
- "Festklänge."
- "Heroide funebre."
- "Hungaria."
- "Hamlet."
- "Hunnenschlacht" ("Battle of the Huns").
- "Die Ideale."

(The above are the symphonic poems.)

- Two episodes from Lenau's "Faust."
- Artists' Procession (for the Schiller Festival, 1859).
- Gaudeamus Igitur, with chorus and soli.
- Festival March.
- Festival Overture.
- "Huldigung's March."
- "From Rock to Ocean" ("Vom Fel zum Meers").
- Orchestral arrangements of Schubert's marches.
- Divertissement à l'Hongroise.

PIANO COMPOSITIONS.

- Concerto, E flat major.
- Concerto, A major.
- Concerto pathétique.
- Fifteen Hungarian rhapsodies.
- "Rhapsodie Espagnole" ("Jota Aragonesa").
- Sonata, B minor.
- Fantasia and fugue on BACH.
- Six preludes and fugues.
- Variations on a theme from Bach's B minor Mass.
- Two ballades.
- Berceuse.
- Two legendes (legends).
- Elegie for piano, 'cello, harp, reed organ.
- Elegie for piano, violin and 'cello.
- Capriccio alla turca (theme, Beethoven's "Ruins of Athens").
- "L'idée Fixe" (Berlioz theme).
- Impromptu, F sharp major.
- "Consolations."
- "Apparitions."
- "Harmonies poetiques et religieuses."
- "Années de Pèlerinages."
- "Love Dreams" (three nocturnes).
- Chromatic Galop.
- Three Caprice Valses (one valse de bravour).

To these must be added many paraphrases on themes of operas by Wagner, Meyerbeer, Verdi, Donizetti and others.

- Bravour Fantaisie (on Paganini's "Clochette").
- Circassian march (on a subject from Glinka's "Ruslan and Ludmilla").
- Wedding march (on subject of Mendelssohn's "Midsummer-night's Dream").
- Many transcriptions must be added here, chiefly of songs (sixty on Schubert songs alone).
- Two-hand arrangements of Beethoven's nine symphonies.
- Two-hand arrangements of Berlioz's "Symphonie Fantastique."
- Two-hand arrangements of Berlioz's march in "Harold."
- Two-hand arrangements of Berlioz's "Danse de Sylph."
- Two-hand arrangements of Berlioz's overture "Francs Juges."
- Two-hand arrangements of Berlioz's overture "King Lear."
- Two-hand arrangements of Wagner's overture "Tannhäuser."
- Two-hand arrangements of Saint Saëns's "Danse Macabre."
- Two-hand arrangements of many less important subjects.
- Etudes d'exécution transcendante.
- Three grandes études de concert.
- Ab irato (étude de perfection).

Many miscellaneous piano compositions could be added. In fact, it is bewildering to go through the number of his works. For two pianos he wrote variations of the march from Bellini's "I Puritani," an "Andante Religioso" for reed or pipe organ; melodramatic piano compositions on Bürger's "Lenore," on Strachwitz's "Helga;" in fact, it would fill a page of this paper to go into details now.

MASSES, SONGS, ETC.

- Graner Mass.
- The "Hungarian Crowning" Mass.
- Two organ Masses. (C minor and A minor.)
- 13th, 18th, 23d and 137th Psalms.
- Requiem for male voices and organ.
- Many less important compositions for service.
- Oratorio, "Christus."
- "Legend of St. Elizabeth."

Cantata, "The Chimes of the Strasburg Münster."

"St. Cecilia."

"To the Artists," (male voices.)

Choruses to Herder's "Prometheus Unbound."

Festival cantatas for various occasions.

Volumes of male quartets.

Sixty songs, with accompaniment of the piano.

LITERARY WORKS.

"De la Fondation Goethe." Weimar,..... 1851

"Lohengrin et Tannhäuser de Richard Wagner"..... 1851

(Also in German.)

"Frederic Chopin"..... 1852

(Second Edition, 1879. German by La Mara, 1880.)

"The Gypsies and their Music in Hungary"..... 1861

"About Field's Nocturnes"..... 1859

(French and German.)

"Robert Franz"..... 1872

"No More Entre-Act Music"..... 1879

Also many brochures and sketches, very interesting and of great value for the future of musical literature.

PERSONALS.

GIULIA VALDA OFF AND BACK.—The prima donna of the Angelo Italian Opera Company, Mme. Giulia Valda, left for Liverpool last Saturday on the Umbria and will be back here in about five weeks. Mme. Valda is an American by birth, she being the daughter of Mr. J. B. Wheelock, of Boston. Her husband is E. S. Cameron, J. P., of Barcalaine, Argyllshire, Scotland, and is a member of one of the oldest Scotch families of distinction.

MR. CARTER AT FLUSHING.—Mr. Henry Carter gave a recital at St. Michael's R. C. Church, at Flushing, last week, playing selections from "Oberon," "William Tell," "Lohengrin," "Prophète," "Tannhäuser," Fifth Symphony, and the popular "Storm Fantasia," and Thiele variations. A large sum was realized for the benefit of the church, and there was a large attendance of society people.

AN UNFORTUNATE AMERICAN SINGER.—Poor little Van Zandt, who had the whole world before her, and the Parisian world, at least, at her feet less than two years ago, is now a sad wreck. Her popularity waned from the time of her being hissed for cause and driven from the stage of the Opera Comique in Paris. She went to Russia and sang with great success, but her infirmity increased, paralysis began creeping upon her, and, dead from the waist down, she is now trying the waters of one German spring after another. Paralysis is in her family and inherited from her father, and her mode of life brought it upon her sooner than those who warned her had even dreamed.—*St. Louis Globe-Democrat.*

REQUESTED TO WRITE AN OPERA.—Gounod has been requested by the directors of the Paris Opera to write a new opera for the International Exposition, 1889, "Héloïse et Abelard" will probably be his subject.

TERESINA TUA.—Teresina Tua, the charming violiniste, gave a soirée musicale in the Aix-la-Chapelle Kurhaus, Friday night, July 16. She is very much liked there, and in consequence the hall was crowded and great enthusiasm prevailed. The pretty young lady played with exquisite taste, elegant bowing and beautiful though not powerful tone the Mendelssohn concerto, Chopin's E flat nocturne, a Spanish dance by Sarasate, Wieniawski's "Legende" and a gavotte by Bohm. Miss Tua was assisted by Miss Helen Geissler, a pianiste of good technic and address, but otherwise not very remarkable, who, besides furnishing very acceptable accompaniments, was heard in Rubinstein's "Barcarole," Liszt's "Walderauschen" etude, the "Feuerzauber" transcription by Brassin, a pretty mazurka by Godard, and the ballad in A flat by Chopin.

Mlle. de LUSSAN WILL BREAK NO CONTRACTS.—From the *World* we take the following: "Mlle. de Lussan will be the prima donna of the Boston Ideal Opera Company next season. She seems to be in much demand, as a Paris manager has her announced to appear within the next few months upon the Opera Comique stage in that city in 'Carmen,' 'Mignon,' 'The Daughter of the Regiment,' &c. It seems that when Mme. Judic was in this country she saw Mlle. de Lussan in 'Victor, the Blue Stocking,' and expressed an opinion in the *Figaro* that De Lussan would create as great a sensation in Paris, when she appeared, as Van Zandt had created. This is said to be the only foundation for the Paris manager's statement, as Mlle. de Lussan is engaged with the Ideals, and Manager Foster says she is too honorable a lady to break her contract.

FROM BADEN-BADEN TO NEW YORK.—Mme. Minnie Hauk is at present in Baden-Baden, and will leave for the United States on the steamer Elbe on August 14.

SHE OUGHT TO DRAW.—Ziehmeier, the German sourette engaged for the Thalia by Amberg, ought to draw among the Germans.

TRANSLATING THE LIBRETTO.—The translation of the libretto of "Merlin," the Goldmark opera, which will be produced the coming season at the Metropolitan Opera House, is now in progress, the task devolving upon Mr. Gustav Koblé. This assures excellent results.

HE DISCOVERS ANOTHER NIGHTINGALE.—Maurice Strakosch, the perennial discoverer of young voices, writes to a friend in this city that he has discovered "dis time" the most

wonderful of all Swedish nightingales. Her name is Sigisid Arnoldson and she is nineteen. She naturally will create a sensation in this country; at least, that is the opinion of the impresario.

DEATH OF AUGUST F. RICCIUS.—August F. Riccius, conductor and composer, whose death has just been announced, was born at Bernstadt, and after studying theology devoted himself to music. He was born in 1819. In 1849 he directed the Euterpe Concerts in Leipzig, and in 1854 he became conductor of the orchestra of the Stadt Theatre, of the same city. In 1864 he accepted a similar position in Hamburg, where he died. He gave singing lessons and also at times took a lively hand at musical criticism. Among his compositions may be mentioned a large number of songs, incidental music for dramas, an overture and works for the piano.

DR. MAAS ON HIS VACATION.—After giving a concert at Binghamton, Dr. Louis Maas began his vacation by visiting many summer resorts in this State, especially in the Adirondack region. As a memento of his holiday he returned with the first and second movements of a violin concerto, which will be finished during Dr. Maas's stay in Gloucester, where he now is.

KNIESE.—Musik-director Kniese, of Aix-la-Chapelle, a first-class musician, who has done a great deal toward the introduction and the culture of modern music in that conservative but very musical town, has lost his position because he offended a chorus member who happened to be the daughter of a powerful alderman. Strenuous efforts are being made by the rest of the chorus and the entire orchestra to prevail upon the city council to reinstate the offender and they will probably prove successful.

LILLI LEHMANN'S DEPARTURE.—Miss Lilli Lehmann left for Europe last Wednesday, and will return in time for the opening of the season at the Metropolitan Opera-House. She stated here that she was willing to pay Hülsen, the Berlin Intendant, the fine imposed upon her, provided she received mission to again sing in German opera-houses.

ANTON RUBINSTEIN AS GUEST.—*Le Ménestrel* says that Rubinstein is finishing a symphony for the Leipzig Gewandhaus, and that he will during the end of the year visit the Court of Bucharest as guest of the Queen, who is known in the literary world as Carmen Silva.

MUSIC IN MUSIC.—Frank Bunton and Jim Adams, of Music, Carter County, Ky., were enemies. This was why Adams gave Mrs. Bunton a thrashing when her husband was away, and that was why Bunton loaded his gun with buckshot and went gunning for Adams. The latter, who was playing cards, saw his enemy coming. He held a good hand, and, laying it face down, asked his friends to wait until he had settled Bunton. He drew his pistol and crawled under a freight car, and when Bunton, who had not seen him, came along, fired and missed him. Bunton saw Adams peering from under the car and fired a load of buckshot into his upturned forehead, killing him instantly.

HOW MUCH IT COSTS.—P. von Raymond, in course of a long communication to the *Boston Transcript*, says:

Shall I descend to the severely practical and speak of the cost of living to a student in Germany? There are many ifs and buts, here as in everything. With due allowance for these troublesome little conditionals, a student on \$600 a year can live well in a good pension, covering ordinary expenses for dress, for droschke hire, which is an inevitable expense for a lady, including lessons, piano hire; and I have known this sum, with clever management, to include a little traveling.

A pretty good pension for an American is about 100 marks, or \$25 a month, or a little more, not including extras, or, as a little fraulein worded it to me, "without any misfortunes." Pensions in the German way are from \$18 a month upward, but with a surprising frankness the same friend remarked "Where you live in this way you Americans have to buy a good deal extra, and you get thinner and thinner." To lodge only, as many young men do, rooms are comparatively dear, about \$7 or \$8 a month, not including bed linen, light or service.

I want to close with a bit of advice, that it may linger longest in your minds; advice which, unheeded, brings almost invariably regret. However ambitious you are, and I would affirm that one cannot but be ambitious in Germany, do not allow your practising to take up all your time, even when it becomes an intense delight to see your musical ability developing quickly, under your new methods. If you are within the city limits your hours will be limited, but even then don't sit too long at the piano. Masters, whose words are law, have said that no pupil should practise more than two hours consecutively. After that, rest awhile, changing your occupation entirely; lie down on your back, or, braving the inclement weather, go out for a brisk walk.

SHERWOOD RECITAL.—The recital given by W. H. Sherwood last Wednesday afternoon at Pittsburgh Female College was largely attended. Mr. Sherwood presented the following interesting program:

Ludwig van Beethoven, Sonata, op. 121, in C minor; Calixa Lavallée (Boston), "Le Papillon;" Miss Ida Kleber (Pittsburgh), "Scherzo-Improptu;" Mme. Julia Rive-King (1857, New York), Prelude and Fugue (from Habener-Guilmant); Carl Retter (Pittsburgh), three songs, (a) "The night has a thousand eyes," (b) "Thou art like a flower," (c) "When Gazing in thine eyes," Mrs. Schaarschmidt; Adolph M. Foerster (Pittsburgh), two selections for violin and piano, Romanza, op. 17, Fantaisie, op. 15, Mr. Joseph H. Gittings and Mr. J. Gernet; Edward S. Matton (Columbus, Ohio), Tarantelle for four hands, Miss Stella B. Hadden and Mr. John H. Bell; Ludwig van Beethoven, Concerto, E flat, op. 73, orchestral parts supplied on second piano by Mr. Joseph H. Gittings.

Musical friends are raising a fund to bring the body of E. M. Bagley, the cornetist, back to Boston, Mass., from Liverpool, Eng., where it is buried. Mr. Bagley sailed for England June 24, and died in a Liverpool hospital July 8. He was born in Vermont, and about 1883 married Minnie Bennett, a Worcester, Mass., lady, who survives him. He was a member of the Boston Germania Band for a number of years, and had been heard as a soloist at many New England shore resorts.

FOREIGN NOTES.

...There are 6,126 electric lights in the Grand Opera-House, Paris.

...Emil Goetze, the German tenor, has recovered entirely from his recent illness.

...Albert Loeschhorn, the composer, celebrated his fiftieth jubilee in Berlin, on June 27.

...Etelka Gerster, who has been ill in Paris, has recovered sufficiently to appear again in concert.

...The prima donna, Hermine Beloff, recently died in Montevideo under mysterious circumstances.

...It has been ascertained that the estate of the late Marie Heilbronn amounts to three million francs.

...Sarasate will make a tour through Germany next winter, during which he will visit both large and small cities.

...Dr. Hanslick, the eminent critic, has received an honorary distinction from the Austrian Court. He has been made a *Hofrat*.

...Ernest Giraud is the author of a new biography of the composer of "Carmen." The title is "Georges Bizet et son oeuvre."

...Eugene d'Albert, whose new symphony was lately played in London, is at work on a series of chamber-music compositions.

...At the instigation of the Prince of Wales Carl Rosa has been elected trustee of the Royal College of Music at South Kensington.

...Russian operas will not be done in Paris, as has been announced. M. Truffi, the Moscow director, considers the expense too great to take the risk.

...Rose Stewart, the Boston soprano, is to make her operatic debut at Verona, Italy, in a revival of Bizet's "Les Pêcheurs de Perle" ("The Pearl Fishers").

...Judic makes a Scandinavian tour in September under the management of Schurmann. Fifteen concerts will be given, after which she will appear at the Varieties, Paris.

...M. Hubay, director of the violin class at the Brussels Conservatory, has accepted a position in Pesth, Hungary. He will be succeeded by Ysaie, a pupil of Vieuxtemps and Leonard and a phenomenal violinist.

...Joseph Wieniawski, the pianist, has had an excellent offer from the Warsaw Conservatory to settle in that city and identify himself with the Conservatory, but he has refused. He prefers to continue as virtuoso.

...Lamoureux announces that notwithstanding the opposition he intends to produce "Lohengrin" and the "Walküre" at the Eden Theatre, Paris, in 1887. "Duan Juan" is also announced for production on the same stage.

...At the annual meeting of the French Institute on the 25th of October Charles Gounod will read an essay on "Nature and Art." The composer will later on go to Rome to direct the performance of his oratorio, "Mors et Vita," at the approaching jubilee of Pope Leo XIII.

...It is reported by cable that McCaull, who left Liverpool for this country on Saturday, brings with him contracts with Miss Griswold, the American singer, and niece of Bret Harte; with Miss Louise Parker, who is said to be a prize pupil of Mme. Marchesi, and with Eugene Oudin, the tenor, also known here. They are all to appear in this country.

...The soprano singer, Signor Vincenzo Benedetto, who has been creating a sensation in Italy, is to appear in Berlin. He is a young man of twenty and a conundrum which the physicians have been unable to solve, as he is endowed with a beautiful and powerful mezzo-soprano voice, which has been artistically cultivated under the tuition of Abba-Cornaglia, the composer of "Maria di Warden."

... "The Miraculous Doll," a one-act opera, adapted by Henry Wardroper from a Swedish version of "Dockan," the music by Adolph Adam, was produced, as it is claimed, for the first time on the English stage July 12 at the Theatre Royal, Sheffield. The plot of the above is made familiar to American amusement-seekers in the piece credited to J. A. Norris and done under the title, "The Electric Doll."

...A correspondent writes to *Notes and Queries*: "The Russian national hymn is Haynes Bayly's 'I'd be a Butterfly,' played in slow time; Lady Dufferin's song, 'So Miss Myrtle is Going to Marry,' is 'For Thee, Oh, Dear, Dear Country,' a well-known hymn in 'Hymns Ancient and Modern'; 'We don't Want to Fight, but by Jingo if We Do,' is from Mozart's 'Twelfth Mass,' sung in the English church to the words, 'Judge Me, O Lord.'"

Tom Hobbs plays a brass instrument in the Lynn Brass Band. At the picnic at Centennial Grove, Tuesday, after the band had finished a lively selection, Tom whirled round to the man who was playing another bass instrument and said, "Thunder and lightning, what key are you playing in?" "A flat," quietly responded the other musician. Then Tom explored the depths of his mammoth instrument, and found tucked away in the big end his book of music. The band smiled.—*Lynn Bee.*

Matthew Arnold's son is a composer, and has recently set to music his father's "Requiescat."

Church Music Practically Considered.

An Essay read at the tenth annual meeting of the Music Teachers' National Association, by CARL FLORIO.

(CONTINUED.)

The Anthem.

IN approaching the anthem, we enter a wider field, and one in which it is impossible to give decisions which shall apply in all cases. Broadly, it may be said that an anthem which is unfit for performance by full chorus is unfit for use in the church; yet even this rule has exceptions, and, of course, many anthems which are feasible and effective with chorus will be impossible, or ineffective with a quartet.

I should like to raise my voice against that almost universal abomination known as the "quartet choir," but the time will not permit me to show the reasons why quartet choirs are improper, or to specify the evil influences they have exercised and still exercise upon our church music; and, without a detailed statement of these points, I should be likely to do more harm than good.

But a few general rules may be laid down for guidance in the matter of the selection of anthems for use, and a few words said as to prevailing mistaken impressions, even among otherwise good musicians.

First, all solos, duets, or any numbers calculated to pander to the individual vanity of the singer must be sternly banished. The church is not a concert-room; it is no arena for personal display. It and its services—musical and otherwise—are dedicated to the worship of the Most High, and the first duties of every choirmaster are to impress upon his singers the idea that they must consider themselves merely instruments for the furtherance and assistance of that worship, and to insist upon at least an outward conformity to that idea. Every attempt at individual assertion must be instantly frowned down, and every member of the choir forced to understand and act upon the fact that he is one of a species of secular priesthood, in whose hands is placed one of the most important parts of the general worship. I need only refer to the personal character of many employed as singers—yes, and as organists—in our churches, and to their notoriously scandalous behavior during those parts of the service in which they are not actively engaged, to show how rarely these matters are considered.

For the music of our anthems we must look principally to England; and, as a rule, not to modern England.

There is a widely-prevailing impression that we, who are trying to reform church music, are Anglo-manics; that we consider everything good which comes from England, and everything bad which does not. There are such among us; but, before going further, I wish to impress upon you all the fact that I am not one of them. It is true that I shall have very severe things to say of what is called—and what is published as—church music in this country; but, if you will carefully follow me, you will find that I am but little less severe on our English contemporaries.

Ignorant people attempt to excuse their desire to drag into the church all manner of improper music by pleading that "the devil ought not to have all the good tunes." I agree with them. The church music of the Reformation period was of the right stamp, and the Church of England has got it all and the devil none; though anyone hearing the music used nowadays in most of our churches would imagine that the devil, or some other distinguished personage, must have all the good music, for very little is to be met with there. These musically untaught folks do not consider that they are not at all capable of deciding which are good tunes, or that (but here they have the countenance, alas! of most of our organists and choirmasters) a tune which is very good for one purpose may be very bad for another. The can-can in "Belle Hélène" is a most excellent tune—to dance the can-can to; used at a funeral it might seem a trifle out of place. This is an extreme example you will say. So it is—the *reductio ad absurdum*; yet the organist in New York who set the "Jubilate" to the "Sabre de mon père" from the "Grand Duchess" (and this was actually done, and used,) was not very far from the extremes I have mentioned.

One who does not know the works of the mediæval Belgian and Italian writers—coming to their fullest flower in Palestrina, king of all church composers—or of the English writers, Thomas Tallis, Dr. Tye, William Byrd, Richard Farrant, Orlando Gibbons, Elway Bevin, Christopher Gibbons, Peter Rogers, John Hilton, Dr. Rogers, Dr. Child, Jeremiah Clarke, Humphrey, Wise, Patrick, Weldon, Dr. Aldrich, Dr. Croft, Creighton, and others of their times, has no knowledge of church music, and no idea of what it should be. How many of our American so-called "church musicians" have heard even the names of any of these composers?

From the days of Thomas Tallis, in the reign of Queen Elizabeth, down to the time of Cromwell's protectorate, England was producing church music of the finest description. Cromwell and his hordes destroyed all that they could find, and put a stop to its production. Fortunately, there was a goodly quantity they did not find. But the damage done by Cromwell would have been but temporary had he not been followed by Charles II. Cromwell suppressed and destroyed, but Charles, with his acquired French sensuality and frivolity, secularized and emasculated, and not even to this day has English church music recovered its manly directness and devotional purity. I say this, remember, with a full appreciation of the work done by Barnby, Stainer, Dykes, E. J. Hopkins and their co-laborers.

Upward of two—nearly three—hundred years have elapsed

since Dr. Tye wrote "I will exalt Thee," or Tallis "I call and cry to Thee, O Lord," and nearly as long since Farrant wrote "Lord, for Thy tender mercies' sake;" but these anthems remain as models which our modern composers must despair not only of equaling, but of imitating, until they write from different motives and with different ends in view from those that now influence them.

(To be continued.)

Chicago Musical College.

THE growth of the Chicago Musical College under the direction of Dr. F. Ziegfeld, the penetration of its influence throughout the West, the success it has attained in producing pupils who are to-day in respected positions as teachers of music, the excellent system by and through which it has attained its present eminence, are all subjects in themselves that could fill a large-sized pamphlet. For our columns suffice it to say that the above are the results achieved by this important institution under the guidance of Dr. F. Ziegfeld, one of the best known of musical men in the West.

To the present faculty must be added the name of the well-known Scandinavian piano virtuoso and teacher, August Hyllested, who is now enrolled as one of the corps of teachers. This will add to the prestige of the piano department of the college and will assist in making the coming session, beginning with September 6, the most important one in the history of the institution.

We shall take pleasure in printing extracts from the new catalogue of the college, which will soon come from the press and which our readers, especially those in the West, will find interesting.

Latest Cablegrams About Liszt.

BAYREUTH, August 2.—The remains of Abbé Liszt, at his own desire, will be buried in the cemetery here. The funeral will take place on Tuesday.

The body of Liszt is lying in state. A bust of Wagner has been placed at the head of the coffin. Thousands have viewed the body. It is rumored that the festival will be suspended, as a mark of respect.

The Abbé Liszt died in Herr Frolich's house, which stands near Wagner's villa. The Abbé was ill when he came here to attend the Wagner festival, and had to be carried to the opera-house. During the performance of Tuesday last he was nervous and tearful. He contracted a cold, which speedily turned into inflammation of the lungs. He lost strength rapidly and on Friday he was delirious. On Saturday he had a slight return of reason, but he never rallied.

Zaira Cattini.

THE following peculiar cablegram from London last Monday appeared in the daily papers:

LONDON, August 2.—A tragic story is told by the Cologne *Gazette* of the sad experience and cruel fate of the favorite Italian prima donna, Zaira Cattini. A short time ago Zaira, her mother and two brothers went to Barcelona, where the prima donna was to fulfil an engagement. While there the mother became ill. Physicians were called, but the patient steadily grew worse. Zaira attended at the side of her mother during the day and regularly appeared at the theatre each night, leaving her brothers to watch over the sick woman.

One night while Zaira was absent at the theatre the physicians informed her brothers that their mother was in a hopeless condition and could live but a few hours at the most. The elder of the brothers, crazed by grief at this announcement, seized a pistol and shot himself dead in the presence of his mother, who expired almost immediately afterward. The younger brother hastened to the theatre to inform his sister. He was admitted, and met her just as she was leaving the stage, burdened with flowers and her ears ringing with the applause of the audience. In a few words he told her what had happened, when, with a scream that was heard all over the house, she ran to a window and attempted to throw herself to the ground. She was restrained by friends who, attracted by her cries, rushed toward her, and was immediately conveyed to her apartments. When her paroxysm of grief had subsided it was found that the shock had deprived her of her reason, permanently, the physicians feared, and she is now confined in an asylum.

The midsummer pleasure of the Hotel Kaaterskill is fated to be rudely disturbed. The Emma Abbott Company are to sing there in August.—*Town Topics*.

Niemann is said to have signed a contract to sing at the Metropolitan Opera House the coming season. This is the latest on the subject of German opera here.

The Milwaukee Singing Festival was a financial success. The guarantee fund of \$170,000 was not touched, and it is probable that a small balance in favor of the festival will be found on hand after the payment of all expenses. This is a remarkable showing.

The pig piano was a reality, and not a freak of the humorists. Abbé Montendre, of Louis XIV.'s time, was the inventor. He had a chest in which were placed pigs of various ages, whose voices ranged from a dulcet tenor to E flat in alt. They were manipulated by a piano keyboard, the ends of the keys being armed with needles, which were poked into the porker's flanks.

"Did they perform with credit?" asked the advance agent of the proprietor of the hall, alluding to the comic opera troupe that had performed there the previous week. "They did indeed," said the hall man, very emphatically. "They got credit at every store they could. The hotel had to board them on credit and my hall rent was credited, too. They performed with credit all around."—*Clipper*.

Reviews.

Brentano Brothers, New York.—Ballad by Edward Solomon.

The music written by little Mr. Solomon is always correct, and that is one bit of praise which cannot be awarded to every composer or so-called composer whose works are sent to this office. The ballad is called "The Tender Grace," and is from Solomon's operette "Pepita." The words are by Mr. J. M. Hill, the well-known theatrical manager.

C. L. Gorham & Co., Worcester.—Song, with Violin Obligato. F. N. Hair.

"The Stream of Life" is the name of this song, words by William Cullen Bryant. Mr. Hair has written other songs and a Te Deum, but we must confess that there is nothing in this song which rises above the commonplace. Not one new thought; not one original musical idea can be found in it.

Wm. Rohlfing & Co., Milwaukee. Songs by Ernst Catenhusen.

"May heav'n protect thy slumbers," "A youth, brave and handsome" and "I wandered through some pleasant dream," three songs by a very gifted musician, Ernst Catenhusen, now residing in Milwaukee. The songs are dedicated to Miss Lilli Lehmann, and are called as a selection "Love-Life." Mr. Catenhusen has evidently been inspired by the text of the verses, and in consequence has done ample justice to the subject. The songs are effective, and if broadly interpreted will prove a valuable addition to an intelligent singer. The English translation of the text is by Mrs. Helen D. Tretbrar, who has surpassed all her previous excellent work in this direction.

H. J. Votteler, Cleveland.—Song by Wilson G. Smith.

Song by J. H. Rogers.

The two songs are both in the repertory of Miss Dora Hennings, the well-known singer. Mr. Smith's song is a lullaby, called "Babyland," a musicianly composition, like all of Mr. Smith's works; the other, "At Parting," is by Mr. J. H. Rogers, and is a clever piece of composition, indicating talent on the part of the composer.

Cleveland Music Company, Cleveland.—Classic romantic series by Wilson G. Smith and James H. Rogers.

This is an excellent series of arrangements for the piano. It includes arrangements of compositions of Jensen, Grieg, Rameau, &c.

M. L. Bartlett on the Voice.

MR. M. L. BARTLETT, formerly of your city and for a time solo bass of Grace Church, but now a prominent conductor and vocal teacher of this city, read a paper on "Voice Culture" before the Indiana State Music Teachers' Association in Indianapolis, a few weeks past, which is highly spoken of by both press and public. After the reading the association voted to have it printed entire and distributed to the teachers of the State. Your correspondent called upon Mr. Bartlett, and through his courtesy was permitted to send you some of the principal features of his paper. Mr. Bartlett commences his paper by saying, "Mankind delights in retrospection. The faithful historian never lacks an appreciative audience, for the dullest eye must lighten and the most sluggish pulse quicken at his recital of the triumphs of the past. 'Neither is the prophet without honor even in his own country,' when he sets forth in gloomy terms (whose aim and hopes are one with his) bright predictions of their future. But the singers and teachers of the present day 'tread no primrose path.' Unless carefully guarded in expression he will 'damn with faint praise,' disgust with fulsome flattery, or awaken jealousy by unfavorable comparison."

There always has been, there is now, and in the very nature of things there always will be a radical difference of opinion among teachers and writers upon the much discussed subject of "voice culture."

From the time of the earliest Italian masters of whom we have any knowledge to the present time the cry has been "O ye degenerate moderns!" and I am sorry to say that many have been led to believe that the science of "voice culture is in a decadence; that instead of making progress we have been retrograding."

"The world of song is in the ascendant. We are not retrograding nor have we been. There are more brilliant stars of song to-day than ever before in the world's history, and they are to be found in every land and clime."

Speaking of "Methods," Mr. Bartlett says, "Method means nothing more than a plan of procedure, a process by which voices are cultivated and developed. A person having laid out or formulated a systematic plan that brings about satisfactory results by the most direct means, that is his method. Applied to our profession, I say then that a method that produces the best results must be *prima facie* the best, and history seems plainly to show the Italian method to be that one."

"The aim of the best masters seems fundamentally twofold. 1. Correctly controlling and dividing the breath as expired. 2. The correct direction of the vibrating column of air toward the resonant arch of the mouth. Every energy must be bent to those two rules for the management of the vocal instrument."

"The breath is the generator and supporter of every tone, whether in speech or song. The muscle that plays the most important part in breathing is the diaphragm, situated between the cavity of the chest and the abdomen. I shall not enter into an analysis of all the connecting nerves, muscles, arteries, &c., for I could not if I would, and I would not if I could. The study of anatomy has nothing whatever to do with the study of singing, and the less said about it the better." In a few well-chosen

words Mr. Bartlett strongly advocated the practice of sustained tones, giving his reasons therefor. In regard to the proper position of the mouth he says:

"The proper position of the mouth depends largely upon its conformation. The mouths of some pupils are well formed and arched, others are not. Studying the conformation of the mouth you will soon learn the best position for receiving and delivering the vibrating column of air.

"Every physical condition for the production of a good tone may be fulfilled and yet a good tone not be produced. *There must be the law of music in the head and heart.* Some possess this faculty in a degree more or less. Others are more richly endowed.

"The art of expression in singing is the art of revealing the emotions we experience with intensity, and in the most beautiful form. While Nilsson (and others) touch the heart, Patti startles and dazzles with her boldness and brilliancy and compels you to recognize and admire the perfection of her technic, but does not bring the tear."

In regard to the selection of songs he says: "Only songs of a positive character—full of ideas well expressed and worthy of a place in the pupil's mind—should be selected. Every teacher of singing should be a singer or one having had experience as such, practical experience being essential to a well-equipped teacher."

Mr. Bartlett thinks half-hour lessons sufficient, and says: "It is a question of how much instruction the public is able to receive, and not how much the teacher is able to give."

The concluding portion of his essay I give you entire:

"The advent of the great German Opera Company into this country two years ago under the direction of the late Dr. Damrosch, and conducted last year by that prince of conductors Anton Seidl, marks an epoch in the development of musical art in this country. Within the past few years there has been a growing interest among American musicians toward higher musical art forms and toward music intellectual as well as emotional, music which makes greater demands upon the singer's resources. I speak of this because it is now a question among thoughtful and progressive singers and teachers as to whether or not the German lyric drama and the higher order of German song and the Italian school of singing can be made to go hand in hand?

"At present we are brought face to face with two distinct schools of music, viz., German and Italian. What is the difference, then, between these two schools and whither are we tending?

"The Italian, living for hundred of years in a climate most beautiful, evolved from the somewhat rude Latin a language sweet and flowing; his mouth became conformed to the language, the words flow naturally to the front of the mouth, the consonants to the tip of the flexible tongue. Thus the Italian, molded by his environments, produces music simple as to theme, but covered with ornament—full of beauty, the ready expression of his sensuous being. It is as sweet and moving vocalized or tra-la-la'd as sung with words. One set of words may be substituted for another, and the song is just as sweet and delightful. In this it excels: that in tones beautiful it expresses beauty independent of words, but the beauty is material, not spiritual.

"The German, on the other hand, is a creature of another climate, environment and language, which have made him not insensible to beauty, but supersensible to devotion, patriotism,

faithfulness, love and duty—a being to whom the intellect appeals more strongly than the mere bodily enjoyment. His language is rugged, his vocal organs different, as shaped by his language. If the words be detached from his song the loss is irreparable. In it he has endeavored to bring forward some overmastering feeling, and without the key furnished by the words the music to him may be as 'sounding brass.' No emotions answering to his are awakened.

"The march of thought is in the direction of greater intensity. The nervous system of civilized man is becoming more highly organized. He hears more finely, sees more discriminatingly and appreciatively, he thinks more clearly and in more varied and far-reaching directions and feels with more intensity.

"Interpretative efforts of singers then must meet this, and the question is: Is the Italian method broad enough to meet all these demands? I answer, yes. And still retain the voice for a goodly number of years and serve out the allotted three score and ten? Yes! If Adolph Robinson, Strett and others of the German Opera Company did not sing the Italian method then I confess I do not understand the fundamental principles of that method.

"The teacher to whom I give credit for what little I know upon this subject or who first led me in the right direction, was a German lady educated in Italy. She possessed all the characteristics of German thought, feeling and intensity; this she clothed with the warm, luscious tone characteristic of the Italians, ornamented and beautified, and their effect can never be erased from my memory.

"To this point then we are rapidly drifting, uniting tone, beautiful and grand, to thought, feeling and intensity. *A grand consummation!* Set your standard high. Improve every opportunity for hearing the best exponents of the art you teach, accept all that is good whatever the source, and lastly, be honest and your life work will have added much to that which goes to make up the sum and substance of human happiness."

CHICAGO, July 3.

HALL.

Our Columbus Correspondent.

COLUMBUS, Ohio, July 31.

DEAR COURIER—Your correspondent having but just returned from a trip to Pittsburgh, whither he went upon invitation of William H. Sherwood, to be in attendance upon that great artist's last piano recital in that city, believes that an account of same might prove interesting to many of your readers having acquaintance with the musicians of that city herein named. The recital in question was the last of a series of six, which were all of the strongest character, the programs of which I inclose. Mr. Sherwood played as usual up to his high standard, which is little short of perfection. What impresses me most regarding this artist is the religious conscientiousness of interpretation and adherence to the composer's intentions. They are certainly models to be studied by all students and pianists as well. The audiences at the entertainments were large, especially at the last. The Beethoven op. 111 and "Emperor Concerto" received a superb interpretation, Mr. Sherwood being ably assisted at second piano by that genial and able Pittsburgh musician, Joseph Gittings. The contribution of songs by Messrs. Retter and violin numbers by Ad. M. Förster were received with that favor that betokened these gentlemen to be prime local favorites, the compositions being musically and worthy of all praise. The recital occurred at 4:30 p. m.

Previous to that an organ recital was given at two o'clock by Dr. Eugene Thayer, of your city, to the immense satisfaction of a large audience. The performance took place in the church of which Mr. Gittings is organist, the instrument being a fine three-manual. Mr. Thayer's finest numbers were

"Skizzen," Nos. 2 and 4, op. 38, Schumann; twelfth organ concerto of Hindel, with its lovely andante, introducing "He shall feed his flock" in the manner which Hindel only could do. Concert variations, two performers, Eugene Thayer assisted by Mr. Gittings. The next to last variation of this number completely carried me away with its naive beauty of melodic construction and contrapuntal treatment, the simple registration employed enhancing its beauty very much. Dr. Thayer is an organist of a style eminently calculated to please the average audience. Added to masterly ability he combines brilliancy and originality of tonal effects. He is one of the simplest and most genial of men, and I want to see a good deal more of him. Dr. H. R. Palmer, who was my neighbor in the audience, entertained me with a running obligato accompaniment, or rather "intermezzo," between acts which quite absorbed and delighted me. A man of broad comprehensive views, ample knowledge and experience in his specialty beyond his fellows, he is a power in this country in church-choral society, whose influence is growing rapidly. In the evening I was invited to a musicale and banquet given by the local musicians above mentioned, which occurred in the spacious music rooms of our genial and jolly host, Carl Retter. The evening was delightfully spent in social converse, beautiful music and the accompaniment of a "persuasive spread" of those quantities calculated to refresh the inner man, which effect was obviously apparent in the bright, sympathetic faces of the large company present. The playing of Mr. Sherwood was simply immense. A performance of Mozart's fantasia-sonata the original score of Mozart unaltered being given on first piano, while the newly composed obligato of Grieg furnished on the second piano charmed me beyond expression. Thus passed a memorable evening and a memorable visit to the "smoky city," which, by the by, is now a tradition, the city being no more smoky now (thanks to the introduction of natural gas) than Cincinnati, which it in many respects closely resembles. I had almost forgotten to say that the company assembled at the banquet included Mr. Sherwood, Dr. Thayer, L. W. Wheeler of Boston (a charming gentleman), Mr. Ad. M. Förster, Joseph Gittings, Carl Retter, your humble servant and a host of others whose names I do not now recall. My next will treat of Columbus matters. More anon.

EDMUND S. MATTOON.

[Part of the Sherwood program will be found in our personal column.—EDITORS MUSICAL COURIER.]

Music in Pittsburgh.

PITTSBURGH, July 31.

THE musicians and amateurs of this city and vicinity have been greatly interested in the public concerts of Mr. William H. Sherwood and others of the faculty of Palmer's Summer Normal School held here. The most conspicuous were the six recitals by Mr. Sherwood.

It would require too much space to give a detailed analysis. Suffice it to say that the classic and modern composers received a most conscientious interpretation at the hands of Mr. Sherwood, who was admirably assisted in the work for two pianos by Mr. Gittings, of this city. The American composers, and no less the works of local composers, were heartily welcomed, giving evidence that the prospect for giving native talent due encouragement is spreading with marked approbation, and if competent performers avail themselves of giving artistic renditions of deserving works the future will bring balm to the now much-neglected native composers.

Two recitals were given by pupils of Mr. Sherwood, viz., one by Edward Elliott, of Utica, N. Y., who, though slightly embarrassed, played with good taste and effect; the second by Miss Stella B. Hadden, of Sandusky, Ohio, who surpassed Mr. Elliott. In several selections she gave abundant evidence of a true musical nature and the possession of a good technique. Mr. Eugene Thayer gave an organ recital which drew forth considerable praise. A closing concert by Palmer's chorus, assisted by Mr. Sherwood, Mr. Gittings, Mme. Eva Alberti and others, brought the school work to an end. Excepting Mr. Sherwood's solos and duets with Mr. Gittings, Mme. Alberti's contributions, and a part-song, by Hatton, by the chorus, there was much that was extremely faulty and amateurish. The psalms, by Mendelssohn and Gounod, were emphatically poor, in fact, too difficult for the composition of such a chorus. All this again demonstrates the fallacy of educating with brevity what should be done in a greater space of time. SPHINX.

...The statue of Berlioz will be unveiled at Paris on October 17.

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At the request of Heinrich Albert Weidenslaufer of Berlin, in the German Empire, I am hereby certified, that a certificate was produced by him to me the undersigned, issued by the Police Department of the said city of Berlin, which correctly translated into English, reads as follows, viz:

[Stamp] At the request of Theodor Heinrich Albert Weidenslaufer, manufacturer of piano-fortes, a native of Berlin, and residing at No 33 Brothman St., of this city, it is hereby certified upon official inquiries

1. that he owns, on the lot situated at No 29^a Kollnische Pl. of this city, a piano-forte factory, operated by steam, with machines for wood-working and central heating, in which factory, at the time being, 110 operatives are employed in the manufacture of pianos.
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Berlin, December 24, 1884
R.O.S./

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NEW YORK, WEDNESDAY, AUGUST 4, 1886.

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CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, July 31, 1886.

THE air, while pleasant, is thick with rumors on the subject of an important change which is to be officially announced. It may as well be stated that the house of Chickering and the W. W. Kimball Company have agreed to disagree; in fact, the Kimball Company has not been doing any extensive trade in Chickering pianos for some weeks or a month, on account of the anticipated change. What the cause of the disagreement is much whispered about, but it is not our purpose to make any statement based upon guesswork.

In connection with this the visit of Mr. Carl Hoffman, of Leavenworth, Kan., to meet Mr. P. J. Gildemeester, of the Chickering house, who is here, has been a subject of much discussion. He returned to Leavenworth to-day. Mr. Hoffman stated to us that were it not for the extensive interests centring about his business in Leavenworth, he would no doubt soon become a member of the trade here; but such a step is impossible at the present juncture.

Mr. Gildemeester came to town last Wednesday and is likely to remain here for a few days to come. Mr. August Hyllested has of his own free will signed a new contract with Dr. F. Ziegfeld, of the Chicago Musical College and becomes a member of the faculty for three years. Mr. Hyllested is to be congratulated for gracefully yielding to the right, Dr. Ziegfeld, also, for securing such an eminent pianist, and Mr. Gildemeester for freely acknowledging that Dr. Ziegfeld had the best claim to Mr. Hyllested's services. So, happily, this little unpleasantness is settled.

Mr. E. J. Pasmore, of Denver, Col., and part of the time of Cheyenne, Wy. Ter., goes East to-day for the purpose of securing the agency of two or three lines of pianos and organs for these places. Mr. Pasmore is well known in that part of the country, and has plenty of backing by a bank in Cheyenne.

Mr. Jno. A. Bryant reports a satisfactory amount of business with the Kranich & Bach piano. The friends of both Mr. and Mrs. Bryant will be pained to know of the long-continued and very severe illness of Mrs. Bryant.

Mr. R. C. Reed has returned from his Eastern trip and says he had a very pleasant time both in Boston and in Baltimore. At the latter place he was entertained by the Knabe house.

The W. W. Kimball Company are 'way behind on their orders for organs. The number of agents they have far

and near enables them to dispose of an immense number of both Hallet, Davis & Co. and Emerson pianos. Mr. C. B. Woodruff, formerly connected with the house, has been re-engaged by them and has already assumed duty. Mr. A. G. Cone has returned, looking hale and hearty. Very few of their agents have been in this week—only Mr. A. H. S. Howes, of Howes & Adams, Bloomington, Ill., and Strong & Lillie, of Hartford, Mich., both of whom were here.

Mr. E. P. Kimball, of Hallet, Davis & Co., Boston, was a visitor here this week.

The following list is all I can learn of as having been in Chicago, except such as have been already mentioned: George M. Slawson, who travels for John J. Roberts, of Vicksburg, Mich.; W. P. Yoeman, Waukegan, Ill., and M. Drohet, St. Ann, Ill.

Messrs. Sheeger & Sauber are displaying some new Sohmer pianos just received—mahogany cases and noteworthy as being consistently handsome.

The Sterling Company are also showing some new pianos in walnut and mahogany, very neat indeed. Mr. J. R. Mason, the manager for them here, is doing right well with both the pianos and organs, and George Ambuhl says the only way he can get beat on sales is by having someone almost give a piano away.

Mr. William Steinway is in Minneapolis and St. Paul. He had no end of chaperoning while in this city, which he has not visited since 1859. A paper published here states that he has not been here in a half-century; considering the fact that Mr. Steinway is about fifty-two years old, his first visit in 1836 must have made but very little impression on his mind respecting Chicago's greatness. Where was Chicago, anyhow, a half-century ago? Still, such mistakes will happen.

Cross & Co. have removed the Cross & Ambuhl sign after having had notification some time ago to that effect from Mr. Ambuhl. The sign of Decker & Son, on State street, on Cross & Co.'s place, has also been removed. The fact was predicated long ago in these columns that under the influences at work with Cross and the interests of a pecuniary nature controlled by Kroeger & Sons, justice could not be done to the pianos of Decker & Son. And yet it is a question whether Cross would to-day be in business had it not been for Decker & Son. There is a chance for the Decker & Son piano in this city, and it should be handled by an active firm which will do justice to its excellence as a musical instrument.

The Hallet & Davis pianos have reached such a point in popularity here and in the West that no difficulty is found in disposing of these instruments. The W. W. Kimball Company refer to them in terms of unqualified praise.

As we mail the above we are informed that an important movement is contemplated with the Chickering piano in connection with an out-of-town house.

The agency will not be found with either Estey & Camp or Shoninger's. That is our impression.

INQUIRIES FROM NON-SUBSCRIBERS.

WE have again received inquiries from certain parties in which we were asked to make statements about the S. G. Chickering piano, made in Boston. The letters are now in our possession.

Upon investigation we find that the parties desiring information are not subscribers to THE MUSICAL COURIER, and we do not believe or think that it is among our functions to answer this class of inquiries as often as we have in the past. We will answer our subscribers, and even will not avoid trouble and expense in order to make the replies as succinct and correct as possible, but persons who are not sufficiently interested in THE MUSICAL COURIER to subscribe to it in order to keep posted in music-trade matters deserve no special attention on our part.

If the persons who made the special inquiry referred to above desire any information about S. G. Chickering & Co. they can get it by sending for the back numbers of THE MUSICAL COURIER, and if they desire to keep posted in music-trade matters in the future they can do so by subscribing to this paper.

We are getting very tired of answering questions put to us by non-subscribers, and will do so in the future only in extraordinary cases.

BEATTY.

Factory and Property Sold.

WASHINGTON, N. J., July 29.

BY order of the Court of Chancery of New Jersey, under an act passed by the Legislature last winter requiring the property of defunct corporations to be sold and the money to be paid to the court, the organ factory, private residence and other real estate of ex-Mayor Daniel F. Beatty, and his successors, the Beatty Organ and Piano Company, were to-day sold at public sale by the receiver, Mr. L. G. Billings. The private residence, which cost Beatty \$7,000, was purchased by Marshall Burd for \$3,800. The factory, machinery and adjacent lots, which are said to have cost originally \$120,000, were purchased by C. H. Parsons, of New York city, for \$17,500. It is said that Mr. Parsons represented the Beethoven Organ and Piano Company, which at present occupy the premises.

Another report states that the purchaser was J. Walter Thompson, who bought the factory, &c., in the interest of the present Beethoven Organ and Piano Company. Although the latter concern has been advertising that it manufactures organs and pianos, we wish it distinctly understood that it does not manufacture pianos, but buys cheap New York pianos and stencils its name on them. Anyone having purchased one of these pianos under the impression that it was made by the Beethoven Organ and Piano Company can get his money back without trouble. Send in the statement to this office and THE MUSICAL COURIER will attend to the case free of charge.

And here is a matter which demands the immediate attention of Mr. Daniel F. Beatty: In our issue of July 21 we made mention of the case of a Mr. Lehmkuhl, of Wahoo, Neb., who not long since sent \$250 to Beatty, or to the concern in Washington, N. J., which succeeded Beatty, and ordered a piano for the money. He has not heard from the parties since. The following letter was received at our Chicago office in reference to this matter.

WAHOO, Neb., July 24, 1886.

Chicago Office Musical Courier:

In your article in THE MUSICAL COURIER you allude to Mr. Lehmkuhl's mishap with Beatty, and you say, "Can this be possible?" It seems to be a fact, as the man has frequently spoken of it to me. I want to ask you, as a favor, to tell me if you know of any way for the man to get anything out of that unlucky investment. I do not understand the situation at present, nor does Mr. Lehmkuhl, but can you in any way put us on the track or give needful information? An early reply will much oblige.

Yours truly,

WILLIAM C. WRIGHT.

The telegram from Washington, N. J., gives all the information up to date, except that which is most important in this Lehmkuhl case, for it depends entirely upon an answer to the question: "To whom did Lehmkuhl send the money?" Did he send it to Daniel F. Beatty personally; did he send it to Beatty in Washington, N. J., or here? Beatty states that his successors in Washington, N. J., took charge of the mail addressed to him. All these are important matters for Mr. Beatty to attend to. In the meanwhile Mr. Lehmkuhl can answer our questions, and thus give us the necessary particulars.

FIGURES FROM PITTSBURGH.

OFFICE OF H. KLEBER & BROTHER,
123 WOOD-ST.,
PITTSBURGH, PA., JULY 31, 1886.

Editors Musical Courier:

NOT long ago a notice appeared in your valuable journal stating that the biggest music business in Pittsburgh was done by the biggest (heaviest) music man on Fifth-av.

Permit us to correct the boastful assumption of the HEAVY-WEIGHT man by giving you the SWORN business returns for the last year:

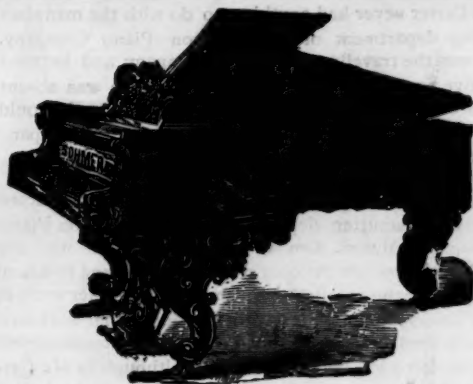
Mellor, Hoene & Henricks	\$152,000
S. Hamilton	177,700
H. Kleber & Brother	200,000

It is a mistake to believe that the man who blows the loudest horn is the best musician. Yours truly,

H. KLEBER & BROTHER.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

CARL MAND
BY SPECIAL APPOINTMENT
PIANOMANUFACTURER
TO THE
ROYAL COURT AND TO HER MAJESTY THE EMPRESS
OF GERMANY
COBLENZ, GERMANY.

1890 DÜSSELDORF First Prize for overstrung Grands.
1890 DÜSSELDORF First Prize for overstrung Cottages.
1891 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1896 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1896 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1894 LONDON Member of the Jury, not competing.
1895 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1895 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1895 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jull, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been
favorites for years.



No Organ is constructed with more
care, even to minutest detail.

Skilled Judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON, KRAKAUER

Manufacturers of and Dealers in

VERNEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER

ESTD 1840.

PIANOS

RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

THE TRADE LOUNGER.

MR. CHRISTIAN KURTZMANN, the piano manufacturer, who died at his home in Buffalo, where he had established a remunerative business which will prove a large source of income to his family for years to come, was an honorable, big-hearted gentleman of the old school and a true-hearted friend to those who were his friends. He and Mr. George Bothner, the action manufacturer in this city, were very intimate, and the last time I met Mr. Kurtzmann was in Mr. Bothner's company. Mr. Kurtzmann was over seventy years of age.

Reinhard Kochmann, the traveling man of Behning & Son, had a curious mishap last spring. He left St. Louis on the Vandalia route to go to Terre Haute, Ind., and engaged a reclining chair in one of the cars of the Terre Haute and Indianapolis Railroad, as a sleeper was useless, the time occupied traveling between the two cities being only six hours—from 8 P. M. to 2 A. M., when the train is due at Terre Haute. As he intended to telegraph at the St. Louis depot he handed his overcoat and valise to the porter of the car, who, by the way, had asked to take them. After the train had departed he found that the coat and valise had disappeared, and all subsequent search for both proved fruitless. He was consequently decidedly inconvenienced in Terre Haute.

Now to the point. He claimed his property and after a series of letters had passed between him and the railroad company, he was asked to estimate his loss. He found that the value of the lost articles amounted to \$145. The railroad company offered \$100, and as Mr. Kochmann accepted, he received a check for that amount last week. Happy Kochmann, to get any money out of a railroad company and without litigation at that.

This is the way a statement made by THE MUSICAL COURIER is indorsed. This paper in its issue of July 14 said:

The business of the late Geo. O. Robinson & Co., Augusta, Ga., representing in that city the Ludden & Bates Southern Music House, has been closed up and the place of business has been marked "For Rent." The stock on hand has been shipped to the Ludden & Bates House, Savannah.

On last Saturday, seventeen days later, a paper in this city published this indorsement of the above statement:

The statement that Ludden & Bates have closed their Augusta music house, &c., is incorrect. Their Augusta music house is not closed, nor will it be, but is still open, with an adequate stock of pianos and organs under a very competent manager. Some of the too large stock, namely, second-hand pianos and organs, was shipped to Savannah, also music and small merchandise, which will not be handled there in the future. The store, being too large and expensive, is for rent, but the business will not be dried up.

Read both statements carefully and it will be found that the one of July 14 is fully indorsed. What's the use of saying anything more about the matter seventeen days later?

There have been several hurricanes out West and considerable wind around Coney Island and New York during the past week, but some of the tallest blowing is found in the following letter, written to one of the music-trade papers by the Formerly Mr. George W. Carter:

In answer to your inquiry I would say that trade has been much better with us this month than last. We are making improvements in our departments, the last and very important one is the varnish department. Mr. W. J. Mercer, who was with me in the former company that I represented, has been employed with his "son Alfred" to take up this work, and in the near future we intend to produce the finest class of varnish work done in this city, as my former company received recognition from all sections of the country of producing the finest finished pianos under his skillful manipulation of the varnish brush. Inclosed please find another letter from an old dealer who has sold thousands of pianos for me in former days.

Yours very truly,
Geo. W. CARTER.
Formerly President Emerson Piano Company.

The editor who received the above could have corrected the bad grammar in Mr. Carter's language had he any knowledge of English himself. But the editor's English is known to be worse (if that were possible) than Mr. Carter's, and consequently he "slided" the Carter letter in just as he received it. Here is where Mr. Carter could aptly have exclaimed, "Lord, save me from my friends!"

How much is true in the above statement? That is difficult to state. Let us see what part is false. It is implied that it was due to the skillful manipulations of Mr. W. J. Mercer's brush that the Emerson Piano Company received recognition for its fine varnish work. How many pianos can one man varnish a week? The Emerson Piano Company averaged shipments of 50, 60, 70 pianos per week. Did Mercer varnish all of them? Absurd! Next it is implied that Mr. Mercer was with Mr. Carter, that is, under him, employed in the Emerson Piano Company. This implication is also false, because

Mr. Carter never had anything to do with the manufacturing department of the Emerson Piano Company. He was the traveling man of the company and he used to live in clover when he was, and as he was absent over or nearly one-half the time, he necessarily could have had but little to do with the manufacturing department.

Moreover, the two men who have all along conducted the manufacturing department of the Emerson Piano Company—Messrs. Kimball and Gramer—and who are still in charge, are the only responsible persons to whom to look for the excellent varnish work and other work in the Emerson piano. It is not the individual workman who is credited with the good qualities of pianos turned out of factories, but the firm itself, although in Mr. Carter's case it is probably different, because, as he knows nothing about piano manufacturing, he must depend entirely upon his workman, just as he says in the above letter. It will be seen that he already gives Mercer the credit of the good varnish work which is to come.

The next false statement in the letter is under the signature, where Mr. Carter states "Formerly President Emerson Piano Company." Mr. Carter never was president of the Emerson Piano Company, for the company never had a president. Mr. Carter formerly traveled for the company, but his expense account ran into so many thousand of dollars uselessly paid out by the company that in justice to its future, in justice to its members and their families, in justice to its reputation and its creditors it one day came to the conclusion that its traveling representative was too heavy a load to carry any longer, and then the company wisely determined to continue its business minus this member. That day was a red-letter day in the history of the Emerson Piano Company, and the wisdom of its course has been fully demonstrated by subsequent events.

If Mr. Carter finds it an amusement to pin on to his name a lie such as "Formerly President of the Emerson Piano Company" he can do so. There is no disputing about taste. If Mr. Carter continues to publish that Grovesteen & Fuller began business in the 20's, about the time when Mr. Jonas Chickering began his piano business, while it is a fact that no such a house as Grovesteen & Fuller was known in 1825; not in 1835; not in 1845; not in 1855 and not in 1865—I say, if Mr. Carter feels happy in publishing such a silly story, why, there is no disputing about taste, he can do so. But how does all this affect the tone and the sale of the pianos he is expected to sell? After all, he must sell pianos in order to get along. Does this kind of nonsense sell them? No. Does a constant, bitter warfare against the gentlemen constituting the Emerson Piano Company sell them? No. Are not the people to whom Mr. Carter pours out his grievances against the Emerson Piano Company disgusted? Yes, every one is.

I notice the following in *Presto*:

THE MUSICAL COURIER speaks of a new firm that has gone into the music business at Austin, Minn., and makes a cut at them because they are selling a piano that is stenciled "Gable & Bro." THE MUSICAL COURIER thinks this an intentional play upon the Gabler pianos. We will say that Gable & Brother is the name of a firm of music dealers doing business in northern Iowa and southern Minnesota, having goods at Austin, Minn., and Osages Northwood and perhaps other places in Iowa. One of the members of this firm, L. L. Gable, travels for the Chicago Cottage Organ Company, and resides at Osage, Iowa. The other brother resides, we think, at Austin. This will explain the "Gable & Bro." pianos, but the similarity in names of course remains, whether for good or bad cannot be foretold.

Then it is a stencil, of course. This firm of Gable & Brother is not manufacturing pianos, and it is a clean stencil transaction unless it is stated on the pianos that they are manufactured for Gable & Brother. The great point at issue in this question is that persons who buy a Gable & Brother piano should be made to understand that it is not a piano manufactured by the renowned New York firm, Ernst Gabler & Brother. That is the essential point and the only one it is our duty to call attention to. Messrs. Gable & Brother, the dealers, can do business just as they please, but their name must not be used to personify the house of Ernst Gabler & Brother.

—Messrs. Sanders & Stayman, whose extensive piano and organ warehouses are at No. 634 F-st. northwest, have a full stock of the celebrated Estey organ, one hundred and seventy thousand of which are in use and are giving great satisfaction to all purchasers. This is beyond doubt one of the best and most serviceable organs in use. Messrs. Sanders & Stayman are also extensive dealers in the famous Decker Brothers piano, the Fischer and Estey piano. Mr. Jarvis Butler, the eminent organist, is in charge, and will explain the capacity of all three instruments, as he is pre-eminently fitted to do.—*Washington Sunday Gazette*.

—Mr. George Nembach, of George Steck & Co., was in Aix-la-Chapelle, Germany, July 15 and 16.

Christian Kurtzmann.

THE sad duty devolves upon us to announce the sudden demise of one of the most respected members of the piano industry in the United States. Christian Kurtzmann, the Buffalo piano manufacturer, is dead. Mr. Kurtzmann seemed apparently well until Monday night, July 26, when he was attacked with cholera morbus and became weaker and weaker until prostration set in, when his physician announced the hopelessness of recovery on account of the infirmities of old age. His death ensued on Wednesday morning last at twenty minutes of four o'clock. Mr. Kurtzmann was seventy years, eight months and three days old when he died.

The deceased arrived in Buffalo in the spring of 1849, and, after working several years in various piano factories in that city, established himself and soon had a remunerative trade, which was based upon the quality of the pianos he made and his own sterling honesty and integrity. His reputation in Buffalo among his friends and the citizens was that of a manufacturer and merchant whose word was as good as his bond, and the same opinion was shared by everyone here and in the West who knew him or had transactions with him.

He married Miss Rosalie Wegely in 1851, and leaves two sons and three daughters, who are married. His son, Mr. Louis S. Kurtzmann, writes to THE MUSICAL COURIER that the business will be continued by him the same as before, and that is a guarantee that dealers in and purchasers of Kurtzmann pianos will find a similar line of policy continued that existed during the lifetime of the founder of the business.

The funeral of the deceased took place on Friday last at two P. M. from the residence, No. 373 Eagle-st., Buffalo, and was largely attended, many of the leading citizens being present in person. R. I. P.

Estey.

THE large cut of the Estey headquarters in Boston, which will be found in this number of THE MUSICAL COURIER, shows what an imposing place of business this celebrated firm has in the Hub, and the business which is annually done by the Boston house amounts to one of the largest items that are found on the books of the Estey Company.

The Boston branch, in addition to its local trade, sends out a large number of traveling salesmen who visit nearly every part of the New England States and the Maritime Provinces. It is, therefore, not simply a retail branch, but a branch house controlling a large wholesale trade. Mr. Cheney is in charge of it.

We may as well grasp this opportunity to state that the enormous commercial interests represented by the name of Estey are in a continual state of growth and expansion. The organ factories at Brattleboro are supplying all the Estey trade at home and abroad with some of the most elegant organs ever made. The piano factory in New York is absolutely overtaxed and the monthly production is already passing the three figures—100. The demand for Estey pianos is so large that the company could ship 200 per month if they were prepared with facilities. The Estey piano went into popular favor at one bound.

The Western trade, under the control of Estey & Camp, Chicago, St. Louis, Des Moines and hundreds of other points, promises to be larger this fall than ever before. From the branch houses in Atlanta and Philadelphia the reports never were better, and the firms selling Estey organs and Estey pianos are all desirous to have a large stock for the fall trade.

The one great guarantee which inspires the whole trade held by this house in its efforts to increase its transactions and which gives life, animation and confidence to it is the name of Estey. That is a guarantee in itself.

Mr. Jacob Estey is in Brattleboro; Col. Julius Estey is in Europe; Col. Levi K. Fuller is in politics and will be the next Lieutenant-Governor of the State of Vermont; Mr. Camp is in Chicago; Mr. Proddow, of the Estey Piano Company, is at the Estey piano factory in this city; Mr. Simpson is at Lake George, and Mr. Stephen Brambach, of the piano factory, is in Germany.

Behning Circular.

WE herewith publish the latest circular issued by Messrs. Behning & Son to the trade. Mr. Reinhard Kochmann, who travels for the house, left for the West on Monday:

CIRCULAR.

During the past twenty-five years no instrument has achieved greater popularity and met with a larger sale in all sections of the country than the "Behning piano." It is to-day the favorite with both distinguished pianists and amateurs, and is used in leading musical conservatories and other public institutions. This phenomenal success is solely due to the superiority of material and workmanship, in every detail, of the "Behning piano," and to the zeal of the manufacturers to keep step with the ever-growing demand of the times for artistic design, elegant finish, durable construction, and, last, but not least, moderate prices. Numerous diplomas and medals of honor, awarded at all the principal expositions, testify to the standard qualities of the "Behning piano," and place it on a par with the oldest and most renowned makes of this and other countries.

We beg to call particular attention to the "Cocobola," the latest innovation in finish of upright pianos. It is not only beautiful in color, a very rich dark crimson, but does effectually away with checking and cracking of the polish. The "Cocobola" is pronounced by the trade and public in general to be the handsomest finish now in the market, and has created a sensation among admirers of beauty and taste.

Illustrated catalogues, prices and terms and any desirable information will be promptly furnished upon application.

Yours respectfully, BEHNING & SON.



— **“ESTEY”** —

Organ + and + Piano + Warerooms,

159 TREMONT STREET,

BOSTON, MASS.

The Trade.

—S. T. Gordon is on the August Grand Jury.

—Mr. Frank Chappell, of Metzler & Co., London, is dead.

—William Rohlfing, of Milwaukee, leaves on the Aller to-day for Bremen.

—Mr. George Stieff, of the Stieff firm, Baltimore, is spending his vacation at Atlantic City.

—Theodore Wolfram, of Mansfield, Ohio, says: "I can sell the 'Baus' pianos against any competition; they are elegant in every respect."—*Presto*.

—Mr. William Steinway is in the Northwest and is expected back here on or about the 12th instant.

—C. B. Prescott, piano and organ dealer, Decatur, Ill., writes: "Inclosed please find draft, you will kindly pass to my credit for your very valuable MUSICAL COURIER."

—He was a carpenter. He had lifted his hammer to strike a nail. Did he strike? Not much! He paused, then returned the hammer to his box. The twelve-o'clock whistle had blown. He was working by the day.

—We hereby acknowledge the receipt of a highly artistic crayon portrait of Mr. George B. Roberts, president of the Pennsylvania Railroad Company, which has been sent to us by Messrs. Murphy & Co., varnish makers.

—Help Wanted.—Drowning Man.—"Help! help! What do you mean by sitting there and letting me drown, man?" Newspaper Proprietor—You should have advertised, my friend. You could get all the help you want through the newspapers."—*Tidbits*.

—John B. Dunham, the youngest son of the late John B. Dunham, piano manufacturer, died at the home of his mother, East Chester, N. Y., on July 26, aged thirty-five years. He had some business interests in the firm of Folks & Co., piano manufacturers.

—Isaacs—"You can have dot bair of suspenders for feefty zents. Of you dakes dwo bair I lets you have them for 75 zents or I gifs you your bair vor a tollar."

Customer—"How many pair will I have to take before I get them for nothing."

—The latest number of the Des Moines *Presto* says: "I recently enjoyed a pleasant chat with the New York MUSICAL COURIER's Chicago representative, Mr. John E. Hall, whose letters to that journal are a plain, unvarnished résumé of Chicago music-trade matters."

—The walls and ceilings of the warerooms of the piano house of William Knabe & Co., on Baltimore street, Baltimore, have been beautifully finished in plastic fresco lately. On the ceiling

there are handsome panels. The effect is charming and makes the room one of the handsomest in that city.

—Among the late complimentary remarks about this paper is the following from the Harrisburg firm of J. H. Kurzenknabe & Sons, who say: "Your welcome visits week to week are very much appreciated by us and we certainly would feel lost without receiving your valuable paper." In reference to the Baus piano the same firm writes: "The Baus piano has won for itself a fine reputation in Harrisburg and vicinity, and we are anxiously looking for shipments of our orders for those pianos."

—Among the patents issued during the week ending July 27 we notice the following:

Mechanical musical instrument.....	M. Gally.....	No. 346,152
Keyboard player for musical in-		
strument.....	R. T. Smith.....	No. 346,236
Keyboard attachment for musical		
instrument.....	R. T. Smith.....	No. 346,237
Keyboard attachment for musical		
instrument.....	R. T. Smith.....	No. 346,238
Pipe organ.....	W. H. Young.....	No. 346,450
Note-indicator for pianos.....	C. Ress.....	No. 346,222

WANTED—A first-class salesman to travel for our Imported Goods Department. Apply at once to
THE ROOT & SONS MUSIC COMPANY,
Chicago, Ill.

Francis Bacon's New Uprights.

THE transition period through which the piano trade is now passing, from the manufacture of the square piano to the upright, has involved great expense to manufacturers, in the needed alterations and experimenting with new scales, before obtaining the desired success. THE MUSICAL COURIER announces with pleasure every step toward the perfection of the upright piano, and watches its development and improvement with great interest.

We have lately examined a new upright piano, medium size, 4 feet 4 inches high, $7\frac{1}{2}$ octaves, at the factory of that old-established manufacturer, Mr. Francis Bacon, 19 and 21 West Twenty-second-st., New York. The power and quality of tone of this piano is remarkable, the arrangement of the bridges develops bass tones long desired in uprights, the breaks in the scale are avoided, the tone throughout being uniform and excellent.

The predecessors of Mr. Bacon in the piano business trace back to the origin of the trade in 1789, and the instruments always stood among the best pianos in the market. These new pianos of Mr. Bacon fully sustain their high reputation for so many years, and we cheerfully call the attention of piano dealers to

these instruments. Those parties who contemplate additions or changes to their agencies would do well to examine these new pianos of Mr. Bacon before making selections of stock for the coming season.

Mr. Bacon's factory is conveniently located in the centre of the piano trade at Nos. 19 and 21 West Twenty-second-st., near Fifth-ave, New York.

Mr. Baillie Hamilton's Future.

THE following Associated Press despatch appeared in some of the Saturday dailies:

WORCESTER, Mass., July 30.—Social circles are in a flutter over the announcement that Mr. James Baillie Hamilton, of this city, is about to wed Lady Evelyn Campbell, fourth daughter of the Duke of Argyll and sister-in-law of Princess Louise. It is announced that the ceremony will take at Westminster Abbey on August 10. Mr. Hamilton's brother, besides being Secretary of the Admiralty, held the offices of Warden and Custodian in many of the palaces and parks of England, and his grandfather, the Earl of Haddington, was hereditary keeper of Holyrood. The residence of the Hamiltons has been at Greenwich.

Mr. Baillie Hamilton is the inventor of the vocalion, a musical reed instrument, with peculiar characteristics in its favor, which is now manufactured in Worcester by the Vocalion Company, in which Mr. Hamilton, as inventor of the instrument, has an interest.

The social standing of Mr. Hamilton is urged as one of the strong points in favor of the introduction of the vocalion, although it must be admitted that the instrument also has strong points.

THERE is an established piano business in this town for sale. The proprietors are not anxious to sell, but will do so if a feasible proposition reaches them. The renting line is good. There is no hurry about it. Communications will be received at the office of THE MUSICAL COURIER, and no attention will be paid to any but letters with genuine signatures. The name of the firm which is willing to sell will not be mentioned, neither will the names of parties who are reflecting upon the purchase be divulged.

Facts and figures cannot be given until a preliminary understanding is reached.

Here is a chance for one or two young men to build up a paying business, for which the foundation has been laid. No guesswork need be indulged in. Those who reflect upon this in good faith can communicate as above stated.

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,
SOLID IN CONSTRUCTION,
BRILLIANT IN TONE,
MAGNIFICENT IN TOUCH,
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,
SOLID IN CONSTRUCTION,
BRILLIANT IN TONE,
MAGNIFICENT IN TOUCH,
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE

Correspondence Solicited.

PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d St., | Factories, 251 East 33d and 406 and 408 East 30th St.
NEW YORK.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
—NEW YORK.—

—* ESTABLISHED 1843. —*

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

WHEELLOCK PIANOS

MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREHOUSES:

No. 25 East 14th Street,
NEW YORK.**EMERSON PIANO COMPANY**

(ESTABLISHED IN 1849.)

Manufacturers of SQUARE, UPRIGHT AND COTTAGE

Piano-Fortes.

More than 40,000 Made and in Use.

EVERY PIANO WARRANTED FOR SEVEN YEARS.

—+ Illustrated Catalogue Free. +—

Warerooms, 146 A Tremont St., Boston.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., 444 BHOOME STREET, NEW YORK.
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

—APPEAL TO THE HIGHEST MUSICAL TASTE.—

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue
Broadway.

NEW YORK.

JAMES & HOLMSTROM,233 & 235 E. Twenty-First St.,
NEW YORK.

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE
EXCELLENCE OF THEIR INSTRUMENTS.**PIANOS** OF STRICTLY FINE GRADE AT
MEDIUM PRICES.

—WE MANUFACTURE—

Grand, Upright and Squares.**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Goltscalk, Wehli, Bendel, Strauss, Saro
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREHOUSES: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington. D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**UNION CENTRAL****Life Insurance Co.**

HIGHEST INTEREST RATE!

LOWEST DEATH RATE!

LARGEST DIVIDENDS!

ENDOWMENTS at LIFE RATES!

Assets, over \$3,000,000.

PHILIP H. FRASER, Gen'l Agent,
18 Wall Street, New York.**C. A. SMITH & CO.**

WHOLESALE MANUFACTURERS

Upright + Pianos.

OFFICE AND FACTORY:

89 and 91 East Indiana Street,
CHICAGO.**NEWBY & EVANS'****Upright Pianos**ARE DURABLE AND WELL FINISHED
INSTRUMENTS.

PRICES MODERATE.

Factory, 528 W. 43d Street,

NEW YORK.

JARDINE & SON

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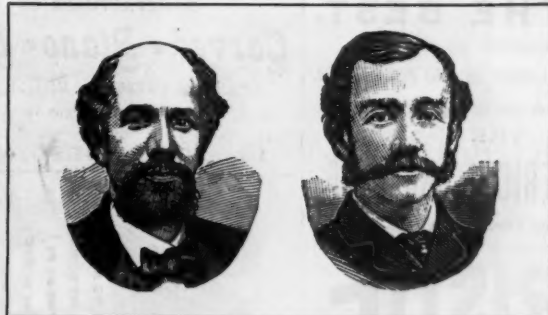
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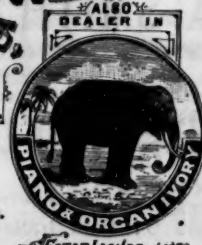
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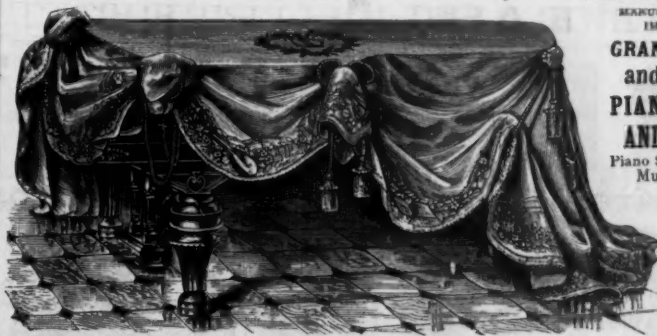
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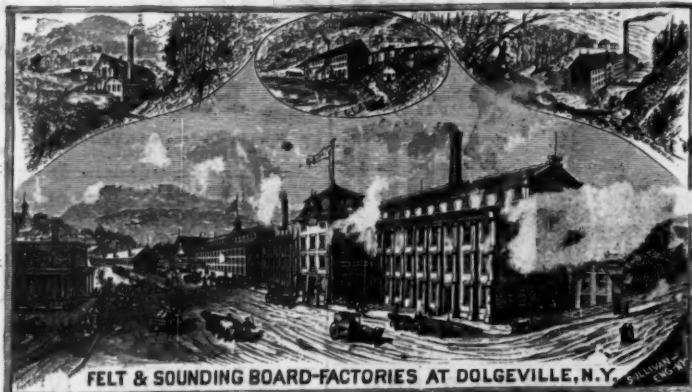


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